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MUSICAL

MANY HEAR CONCERT

THRONGS IN ATTENDANCE AT ORCHESTRAL OPENING

By Edwin Schallert

Establishing a new ideal in the popularizing of music, the first of the series of summer concerts, under the auspices of the Community Park and Art Association, was given last night at the Hollywood Bowl. An orchestra of eighty-odd pieces, under the inspiring baton of Alfred Hertz, was the means of attaining the desired objective, and the resultant "harmony of sweet sound" pervading the still California evening air, brought an elusively poetic spell to nearly 5000 listeners who gathered in the midst of the shadowed hills.

The bowl concerts promise to prove a novelty in the history of California, if not of western music. The quality of the programs, and the superior artistry of the director will give them a character far different from conventional outdoor music. The response with cheers and bravos to the opening number, the "Rienzi" overture, showed with what warmth of feeling the public welcomed the new institution.

The excellence of the first concert, and the reception thereof, indicated the fact that a step had been taken which may lead to a new eminence for Los Angeles musically. Naturally, this first concert was a test, and in the nature of the music and the manner of the presentation was highly successful. There is room for a healthy growth, and this growth is to be expected from the auspicious appreciation the concert evoked.

There are, perhaps, some adjustments and changes that must take place in the attitude of the auditor before the dream can be fully realized. There is a momentary bigness about the outdoors which causes an alien feeling to one accustomed to the auditorium. Yet the acoustics of the bowl are so splendid, and Mr. Hertz seems to understand so well the demands of the new condition, that one cannot but look forward to continued success for this new and democratic musical project.

Sound mellows beautifully in the open under the proper circumstances. Even the fine tonal fiber of the stringed instruments carried with a beautiful clearness to the farthest benches. In the distance the sound intermingles with a new effect on the ear.

I heard the concert from one of the further benches last night, and the eeriness of the music, its delicate beauty, held a new appeal. Such numbers as the Andante Cantabile from the Fifth Symphony of Tschaikosky, the "Peer Gynt" suite and the Hungarian Dances of Brahms, which we all know on the Sunday "pop" program, seemed to renew themselves in the free spaces of nature.

There is an emotional thrill to the conducting of Alfred Hertz which is all to often absent from the symphonic concert. Nothing that he does but reflects his individuality. He is free from heavy traditions, and gives a nuance that is refreshing so the most staid or familiar melodies. His success as an interpreter was more than once manifest in the applause which greeted him after the close of a number.

What particularly charms us the listener is the way that he lets the familiar melody sing itself—that and the elasticity of his tempo. You are never conscious of the beating of time, except when it is essential that you should be. And his ensemble of tone makes a rich and glowing pattern the while.

Artistically, his rendering of the lightest selection is a delight.

Formality was lent to the opening of the concerts through the presence of Gov. Stephens, who made a speech of welcome, and Mayor Cryer, who introduced Director Hertz.

The second concert of the series will be a French program in token of the French national holiday, to be given Friday night.

In Tourneur Cast

Three more stars have been added to the brilliant cast interpreting "The Christian," under the direction of Maurice Tourneur at Goldwyn studio—Claude Gillingwater, Beryl Mercer and Cyril Chadwick.

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